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THE LITERARY WEEK

ALTHOUGH, from a purely literary point of view, the new Prime Minister cannot be compared with his predecessor, the new Ministry as a whole is clearly superior to the old in literary ability. Sir Henry Campbell-Bannerman is more than suspected of being an excellent critic, especially of current fiction, but so far as we know he has never appeared before the public as a writer. On the other hand the Liberals have in Mr. John Morley unquestionably the most eminent of literary statesmen now living, a bookman *dans l'âme*, and one whose political experience has most happily widened and invigorated his powers as historian and biographer. Of those in the opposite political camp who have held office, Sir Herbert Maxwell, who must have almost forgotten that he was once a Lord of the Treasury, has made a solid reputation in the same fields of history and biography, with fiction and fishing added. Still, in spite of our gratitude to him for "The Creevey Papers," he cannot be compared with Mr. Morley in respect of literary achievement. He differs from Mr. Morley, too, in being rather an "earlable" man, to use a delightful word invented by the late Lord Dudley in his letters to "Ivy." Mr. Morley is not very earlable.

In Mr. Haldane the new Government possesses a philosopher as brilliant as Mr. Balfour and at the same time more deeply read. Both men have the habit, disconcerting to professional politicians, of examining the questions of the day in the light of first principles, and that this has not stood in the way of their political advancement is really the most striking testimony to their intellectual power. Next to Mr. Morley on the Liberal side must be ranked Mr. Bryce, who has, indeed, won a far higher position in literature than in politics, although he attained Cabinet rank some time ago. Oxford will always remember him as the author of "The Holy Roman Empire," probably the most brilliant prize essay ever written by a young man; while his monumental work on "The American Commonwealth," which first appeared seventeen years ago, represents the ripest fruit of his powers as a political philosopher. Of less importance, perhaps, but delightful in its way, was the volume he published two years ago entitled "Studies in Contemporary Biography," in which he showed a remarkable aptitude for political biography. The best essay in that book, in our opinion, is the one on Disraeli, and until we have Mr. Monypenny's promised Life (and perhaps even afterwards), it must remain on the whole, though it is but a sketch, the truest picture both of the man and of the statesman.

The retirement of Sir George Trevelyan from politics robbed his party of an eminent man of letters, and we can think of nobody on the other side who is to be compared with him as biographer and historian. It is perhaps some compensation to the new Government to have Mr. Birrell, who, among his other distinctions, shares with Captain

Boycott, the late Mr. Burke (not Edmund, but the senior partner in the firm of Burke and Hare) and some others, the glory of having added a new word to the English language. We can recall no Conservative politician who is given to "birrelling," though we have always had the suspicion that Mr. Wyndham could do it if he chose. Mr. Wyndham's literary reputation is of a remarkable kind, for, though every one will agree that it is well deserved, it is based upon a curiously scanty output, indeed upon the edition of North's Plutarch and the book on Shakespeare's poems. Mr. Wyndham is, of course, strongly suspected of being a Quarterly Reviewer, and it must not be forgotten that he has brought into the rough-and-tumble of political oratory a grace and distinction all his own. On the Liberal side Lord Crewe is not only the inheritor of a great literary and social tradition as the son of Monckton Milnes, but he has also himself "meditated the thankless Muse." Mr. John Murray published some five years ago his "Stray Verses," and he has also written articles on Ireland, where he spent some not very comfortable years as Viceroy. Lord Burghclere is another Liberal peer of cultivated taste, as he showed not long ago in his translation of the Georgics of Virgil, though it must be confessed that in point of accurate scholarship he was something to seek.

The recent revival of interest in the history of the *Gentleman's Magazine* suggests a question which it is always exciting to stir up. Its founder, Edward Cave, comes first in our long list of "able editors." He was a self-made man. If one hesitates to say that he was a self-educated man, that is only because it is difficult to feel sure that he was ever educated at all. At any rate, he was expelled at an early age from his school, and never went to a University. Are we justified in concluding that the best journalists are made in this way, and that, to a newspaper man, an academic training is rather a hindrance than a help?

There is a sense, indeed, in which the fellows and tutors of Colleges try to disqualify men for all kinds of journalism. The ideal college essay is altogether a different kind of composition from the ideal leader, middle, or causerie. Mr. Andrew Lang has recorded how his own college essays were, for that reason, condemned by one of the tutors of Balliol. "Don't write," he was counselled, "as if you were writing for a penny paper." There is a delightful irony in the comparison of the advice with the event. It might be argued therefrom that University men become journalists in spite of their education, and, in no sense, because of it; but they become journalists in such numbers that one feels intuitively that there must be something to be said for the contrary opinion.

The truth is, of course, that there are admirable journalists both among University men and among non-University men; but they make journalists of different types, and, the greater the excellence they respectively achieve, the more widely do the types diverge. The typical University men on the Press are men like Mr. Andrew Lang, Mr. E. T. Cook, Mr. D. S. MacColl, Mr. Charles Whibley, Mr. Herbert Paul, Mr. Max Beerbohm. They are not in the least like each other, but they have in common a certain University touch and tone. The non-University type has been most brilliantly represented by such men as Mr. Frederick Greenwood, Douglas Cook, W. H. Mudford and Mark Lemon. They do not start their careers with the same outfit of scholarship; and, as a class, they are more unconventional, and perhaps more original. A University would have tamed them and toned them down. It takes all sorts to make even the little world of Fleet Street.

A further point worth making in the same connection is the striking difference between the Oxford and Cambridge journalist. The rule (to which of course there are

exceptions) seems to be that the Oxford man takes most naturally to serious and the Cambridge man to comic journalism. The Editor of the *Times* and the Editor of the *Westminster Gazette* are both Oxford men. Among ex-Editors Oxford is further represented by Mr. E. T. Cook. We cannot think of the name of a Cambridge man in a similar position. On the other hand, in the *Punch* office Cambridge has always been supreme. Sir Frank Burnand is a Cambridge man. So are Messrs. Anstey, Rudolph Lehmann and Owen Seaman, and the Reverend A. C. Deane. So is a former contributor, Mr. Barry Pain. Oxford, so far as we know, is only represented by Mr. St. John Hankin. In comic journalism, indeed, Cambridge beats the world.

Since the last conference of those interested in the Berne Convention in 1896, much correspondence has accumulated at the central offices at Berne, and arrangements are being made for holding another congress at Berlin, though the date has not yet been fixed. Interest attaches to the choice of Berlin, since, some years before Tauchnitz prepared the way for "a select international copyright," the confederated German States, on the initiative of Prussia, had taken the first effective steps towards securing the rights of authors, though it was Austria that in 1840 first signed an international treaty on the subject. The main object of the meeting at Berlin will be to discuss the revision of the laws of copyright in order to protect the rights of authors in some more effective way than heretofore. Strong wishes have also been expressed that something more should be done in the same direction with regard to dramatic and musical works, drawings, portraits, and photographs.

It is particularly in connection with the right to reproduce photographs that some clearing up of the copyright laws and treaties seems required. Cases continually occur in which it is practically impossible to determine whether there is copyright in a given photograph, and, if so, to whom that copyright belongs. In some countries registration is necessary to secure copyright; in others it is not. In some countries a protected photograph must have the word "copyright" stamped across it; in others this is not required. Here is a first source of confusion. In the second place it is never clear on the face of it whether the copyright in, say, the portrait of a celebrated person deceased belongs to the photographer or to the sitter's executors and assigns. A third trouble lies in the provision of the English law that the copyright in a photograph shall last until seven years after the death of the man who took it. The person who wants to reproduce the photograph is often quite unable to ascertain whether the man who took it, who may merely be an obscure assistant, is alive or dead. Hence it often happens that the photographer either obtains money for the use of photographs of which the copyright does not belong to him, or fails to obtain money for the use of photographs of which the copyright does belong to him; while actions for breach of copyright in photographs are much too frequent for the convenience of any one except the lawyers engaged to fight them. Let us hope that the next Copyright Congress will do something to straighten this matter out.

The Christmas number of *Country Life*, published this week, is remarkable for the poetry it contains. Mr. T. Herbert Warren, the President of Magdalen, contributes "Love and Love-Again," a "myth"; Mr. Laurence Binyon, a charming "Lullaby"; Mr. T. Sturge Moore, "Nowhere and Onward," a very original and soaring poem of two flying souls; Miss C. Fox Smith, "For'ard On!" a poem in memory of John Jackson, formerly huntsman to the Holcombe Harriers, and A. H., an exquisite little lyric called "Snowdrops."

LITERATURE

THE YOUTH OF SHAKESPEARE

Shakespeare's Poems and "Pericles". Being a Reproduction in Facsimile of the First Editions, 1593, etc. With Introductions and Bibliographies, by SIDNEY LEE. (Oxford: Clarendon Press, £4 4s. net.)

WE have met with few books more thoroughly satisfactory than this Shakespeare facsimile. Its substantial leather cover and strings induce the reflection that modern book-binding is not altogether an improvement on the old. It is scarcely necessary to say that Mr. Sidney Lee's work is excellently done. Indeed, the reader can hardly expect to obtain any finer pleasure than that given by his sound and clear style, his ripe scholarship and exhaustive knowledge. In the volume are reproduced the "Venus and Adonis" from the unique book in the Malone Collection in the Bodleian Library, also the "Lucrece," the "Sonnets," the "Passionate Pilgrim" and the play of *Pericles* from the earliest editions. To each of these Mr. Sidney Lee gives an introduction that practically exhausts all that can be said on the subject. His essays are, in the best sense of the word, suggestive, but in no way more so than in helping us to form an idea of the early life and reading of Shakespeare. Without in any way straining the interpretation of "Venus and Adonis," it can easily be seen that the writer of it must have been young and immature, a youth and full of youth's energy, and, moreover, one already saturated with country lore. It has to be remembered that the poet's father was in the wool trade, and at that time the great market for wool was Cirencester, so that it is not an improbable fancy that the poet must many a time have trudged over the high, uneven places of Gloucestershire on his father's business. The very first lines of the poem may have conveyed an impression produced by one of these journeys:

Even as the sunne with purple-colour'd face,
Had tane his last leaue of the weeping morne,
Rose-cheekt Adonis hied him to the chace,
Hunting he lou'd, but loue he laught to scorne:
Sick-thoughted Venus makes amaine vnto him,
And like a bold fac'd suter ginnes to woo him.

The poem contains a thousand other references that show how pre-eminently Shakespeare was a country boy. We take a verse almost at random:

Witnesse this Primrose banke whereon I lie,
These forcelesse flowers like sturdy trees support me:
Two strēgthles doues will draw me through the skie,
From morne till night, euen where I list to sport me.
Is loue so light sweet boy, and may it be,
That thou should thinke it heauie vnto thee?

Just as in his plays he shows a perfect familiarity with the terms of falconry and other sports, so in this poem he describes a horse in a manner that has not yet grown obsolete. It would apply to-day as much as it did at the moment of writing:

Round hoof, short ioynted, fetlocks shag, and long,
Broad breast, full eye, small head, and nostrill wide,
High crest, short eares, straight legs, and passing strōg,
Thin mane, thicke talle, broad buttock, tender hide:
Looke what a Horse should haue, he did not lack,
Sawe a proud rider on so proud a back.

With these and other similar passages in our mind, we can easily imagine the young Shakespeare growing up amidst his rural surroundings, and almost unconsciously imbibing a knowledge of the external things of Nature, stars and wind, trees, sun and flowers, dawn, sunset, and night. But, if that had been all, he would not have differed essentially from hundreds of other youths who were brought up amid similar surroundings and used their eyes and ears to a purpose. The difference between him and the others was that he was a poet; and when we use this word in its widest manner, it signifies far more than

one who makes verses. The old meaning was that the poet was the *vates*, bard or seer—properly speaking, he who interprets. But the necessary preliminary to interpretation lies in the exercise of the quality of receptivity, and Shakespeare's mind must have been highly distinguished in this respect. Mr. Sidney Lee shows conclusively that the mythical tale of Venus and Adonis was in the air at the time when Shakespeare wrote. Of the many Latin authors, Ovid was the favourite. We are not speaking from the book, but from a general impression. We see that Ovid is referred to more often and quoted more frequently in plays than any other Latin poet, and we can easily imagine how it was that Ovid made so direct an appeal to Shakespeare's sympathy. There are many Roman poets who are more finished and perfect, but there is a certain quality in Ovid that carries a direct appeal to the poetic mind. Again, there would be little use in disguising the fact that Shakespeare in his early days was a full-blooded and free-living youth, unpossessed of many prejudices that might have revolted against the libertinism of his great classic. Undoubtedly then, he took his first hints from Ovid; but, being himself a poet of the very highest rank, he showed here an instinctive talent for construction that was to come to maturity in his dramas. The verses from which we have already quoted carry us as directly into the heart of the story as does that great first scene from *Hamlet*. Only a born writer would have had the instinct to make the pivot of the narrative the coyness of Adonis. In this Shakespeare showed himself possessed of a sounder literary instinct than almost any other writer who has treated the theme. Mr. Lee points out with his usual critical acumen, that there are verses in Spenser's "*Astrophel*" that might be taken for extracts from "*Venus and Adonis*." This he illustrates by quoting:

His pallid face, impictured with death,
She bathed oft with teares, and dried oft;
And with sweet kisses suckt the wasting breath
Out of his lips like lillies pale and soft:
And oft she cald to him, who answered nought,
But onely by his looks did tell his thought.

Spenser took no account of the coy modesty of Adonis. Even Ovid had not been quite explicit on the point. The best of Shakespeare's contemporaries, Marlowe and Robert Greene, had dimly perceived the possibilities of this treatment but had not emphasised it. In one of Greene's prose romances, "*Perimedes the Blacke-Smith*" (1588) there is a lyric which points to this:

In Cypres sat fayre Venus by a Fount
Wanton Adonis toying on her knee:
She kist the wag, her darling of accompt,
The Boie gan blush, which when his lover see,
She smild and told him loue might challenge debt
And he was young and might be wanton yet.

In his tract called "*Never Too Late*," there is a pathetic appeal on the part of Venus to the disdainful boy:

Sweet Adon, darest not glance thine eye?
N'oserez-vous, mon bel ami?
Upon thy Venus that must die?
Je vous en prie, pity me;
N'oserez-vous, mon bel, mon bel,
N'oserez-vous, mon bel ami?

In that exquisite piece of versification, "*Hero and Leander*," Marlowe introduced three lines that had not been in the Greek original:

Venus in her naked glory strove
To please the careless and disdainful eyes
Of proud Adonis, that before her lies.

Now, Shakespeare's young enthusiasm went strongly in favour of Marlowe. It is worth while to notice that, though he may have copied the idea from Marlowe, it had been worked out in Thomas Lodge's poem of "*Glaucus and Scilla*." To show the similarity of one to the other, Mr. Lee uses parallel columns. We give as an example the last verses of each passage quoted:

VENUS AND ADONIS.

l. 847.

For who hath she to spend the
night withal
But idle sounds resembling para-
sites,
Like shrill-tongu'd tapsters an-
swering every call,
Soothing the humour of fantastic
wits?
She says "'Tis so:" they answer
all "'Tis so;"
And would say after her, if she
said "No."

GLAUCUS AND SCILLA.

l. 709.

Glaucus (quoth she) is faire;
whilst Eccho sings
Glaucus is faire; but yet he
hateth Scilla
The wretch repeats: and then
her armes she wrings
Whilst Eccho tells her this, he
hateth Scilla.
No hope (quoth she): no hope
(quoth Eccho) then,
Then fie on men; when she
said, fie on men.

The point of all this comment does not lie in the fact that Shakespeare was indebted to this one or that one, but in the proof it affords that his open and ingenuous mind was at this period gathering material from all sources. His mind may be likened to that modern machine, into which if a thousand voices speak, it will treasure up and re-deliver the words; but with this difference—that the heat of Shakespeare's genius transfused what he received and sent it out again with the impress of his own mind. That is really what is meant by originality. The material for poetry and the facts that constitute stories are common property to all, but it is only the great mind that gathers them, unconsciously perhaps, and sends them forth moulded into one complete and divine whole. This we take to be the interesting feature of Mr. Sidney Lee's commentary, though it were unfair to pass without mention the laborious scholarship and investigation that have not only collated possible sources of poems but have worked out a complete bibliography. The book, as it stands, is a treasure that ought to be in every library.

DR. VERRALL'S ESSAYS

Essays on four plays of Euripides: *Andromache*, *Helen*, *Heracles*, *Orestes*. By A. W. VERRALL, Litt.D. (Cambridge: University Press, 7s. 6d. net.)

A COLLECTION of Essays by Dr. Verrall cannot fail to supply a delightful intellectual treat. The reader is sure to find subtle analysis as well as infinite resourcefulness and ingenuity: but he will also meet a recoil from the obvious and accepted, sometimes (apparently) simply because it is accepted. He will rub his eyes and say: Can this really have been the conception of Euripides? Are not these beautifully written essays fascinating but misleading specimens of amazingly ingenious special pleading? Dr. Verrall quotes with some degree of acceptance the criticism of Sir R. C. Jebb that "the genius of Euripides was at discord with the form in which he worked," but he modestly puts his own case thus:

When we consider in what an age and under what judgments his plays attained celebrity, and when we consider the sifting process by which they were reduced to the extant number, we may modestly and properly doubt whether any of the remnant can really deserve a general blame. In these cases at any rate there is room for the suggestion that we do not yet see to the bottom of the matter. And, indeed, at the present I hope and believe that such suggestions, offered with respect, will be received with pleasure.

Any suggestion coming from a scholar so distinguished as Dr. Verrall will be received with respect, and with pleasure most certainly, even though it should fail to command our assent.

Of the four plays with which he deals, the *Helen* has generally been regarded as very weak; the *Andromache* and *Hercules Furens* as ill-constructed plays with remarkably fine scenes and passages, so fine that they redeem the general want of connection: the *Orestes* has been placed very high. "It is constantly read," says Dr. Verrall, "and this is the real test of appreciation." I am not sure, however, that the greater circulation of the *Orestes* is not largely due to the fact that it is one of the four plays edited by Porson, who chose those four not for their excellence but because they came first in the manuscript

he used. The *Andromache*, Dr. Verrall maintains, cannot be intelligently read as an independent work, a complete story, any more than Stevenson's "Catriona" could be rightly apprehended by one who had never heard of "Kidnapped." This may very well be so, and the fact that plays were written in trilogies by the ancient dramatists almost calls for such a theory. But he shows that the *Andromache* is utterly wanting in unity. There is a certain want of unity in the *Ajax* of Sophocles and in *The Merchant of Venice* of Shakespeare, as every reader will at once see, because each play has two plots, which, however, depend on each other and are to some extent interwoven. But the *Andromache* represents three incidents, not one of which is connected as cause or effect with another. These are (1) the visit of Menelaus to Phthia, (2) the visit of Orestes (straining the long arm of coincidence), (3) the murder of Neoptolemus at Delphi. Dr. Verrall finds a general connection by supposing that the whole play is intended to illustrate the victory of Evil, the ungodly flourishing like a green bay-tree. "From a moral point of view the story is designed to associate the fanaticism of Delphi with the militarism of Sparta as joint contributors to the triumph of wickedness." It seems to me the less "onerous hypothesis" to suppose that here, as in some other cases, Euripides elected to prevail over rival dramatists with a play full of fine passages and fine phrases, without bestowing much care on the construction. The grand tirade against Sparta (445 ff.) in a play produced during the Peloponnesian war and the originality of introducing an elegiac *threnos* into an actor's speech would have gone far to secure the verdict of the judges. A man of altogether exceptional literary gifts in the way of expression and description is sometimes carried away by them from the careful evolution of the plot and delineation of the characters. Romeo, when he has just heard the news of Juliet's death and has made up his mind to poison himself, gives a little picture of the starving apothecary and his shop, admirable as a description, but utterly alien from the distracted lover, who would not find room in his tormented brain for such *minutiae* of description as:

A beggarly account of empty boxes,
Green earthen pots, bladders and musty seeds,
Remnants of packthread and old cakes of roses.

And, in the same play, Mercutio was never the man to forge the dainty fancy about Queen Mab. Yet we do not say that for this reason *Romeo and Juliet* was a kind of burlesque melodrama, as Dr. Verrall maintains that the *Helen* was. While the *Helen* is "a playful imitation of melodrama, in which the vagaries of Greek tragedy are deliberately exaggerated," and the *Andromache* is a play whose extraordinary purport is hidden through its divorce from the drama of which it is the sequel, the *Hercules Furens* has come down to us under still more confusing and confounding conditions. Here the poet was in earnest, but such was his purpose that he could not afford to be for a moment plain. He was in the position of a modern poet "so placed that his tragedy, if presented to the public at all, must be exhibited on Easter Monday in the Albert Hall, under the patronage of the State, and before an audience comprising not only ministers of all kinds and degrees, but students from the Universities and pupils from the Schools." If a poet so placed were to put before such an audience a drama dealing with the passage of the Red Sea as described in Exodus, and if he had come to the conclusion that Moses, the historian and hero of the incident, had a touch of insanity—that drama would not be transparent, it would be ambiguous and obscure. Such, according to Dr. Verrall, was the attitude of Euripides towards the religious legend of Heracles. In the Euripidean play Heracles is only man, while in the *Trachiniae* of Sophocles he is a demi-god. Even Amphitryon's faith in the divinity of his son is not very strong:

Men in whom religion has any depth of root do not treat their deity like a gigantic but negligent policeman, to be called for if things get bad enough, though too probably he will be off duty and out of hearing.

Hera, Iris, and Lyssa are not real characters in the play, but dream-people like those in *King Richard III.* and *Macbeth*, dreamed by the Chorus, who subsequently forget their vision. The question whether Heracles and Theseus met in Hades is left unanswered. Dr. Verrall thus sums up the play:

Whether this play deserves to be called an abortion [as Swinburne described it], whether it falls into parts which have little or no connexion, whether in fine the usual treatment of it is founded on a true understanding, the reader will judge. To me it appears, like most of the Euripidean plays, to have neither life nor unity nor sense, if we suppose that, as in Aeschylus and Sophocles, the story is a legend or legendary in character, and that the theology and miracles of popular religion are part of the assumptions; but to become luminous, profound and intensely interesting so soon as we comprehend and follow to the consequences the saying attributed with justice and probably with truth to Euripides himself that the facts of his drama are "the familiar things we use and live among."

The *Helen* Dr. Verrall compares with *A Midsummer Night's Dream*, and indeed it recalls to him another famous dream in which the cat asks what became of the baby and is told "it turned into a pig." The whole play can only give pleasure by being capricious and nonsensical; the tragedian is playing at tragedy and exaggerating its devices. From this point of view it would recall rather Mr. Gilbert's *Engaged*, or the play in which Mr. Bernard Shaw travesties his own *Cashel Byron's Profession*. Dr. Verrall holds that our *Helen* was not composed originally for the theatre, but for a private recitation connected with the festival of Thesmophoria, and therein finds points of contact with Milton's *Comus*.

In the *Orestes* he is not so completely at variance with prevailing views as to the purport of the play; but the characters are viewed from very original standpoints. I am surprised to find Orestes described as "at once cold and ferocious" when I think of some of his words, for instance when he cries to his sister (1031):

Ah, for God's sake I pray, unman me not,
Driving to tears the mention of our woes.

Pylades is "a fool," Electra is "a fiend" and—"a cat"! Menelaus is "vulgarity itself." Dr. Verrall makes a fine remark on 1366 ff. (but I fear he sees in Euripides more than Euripides saw):

The scenes which follow, those in which the eunuch takes part, are of that perilous kind—the episode of the Porter in *Macbeth* is a famous example—in which a dramatist having, as he thinks, brought the spectators to an excitement of the graver feelings—pity, horror, and above all suspense—strong enough to withstand any strain whatever, deliberately strains it for the purpose of strengthening, by showing them what in ordinary circumstances would arouse inconsistent emotions, such as contempt, ridicule, or disgust. The sense that we cannot smile is the supreme test and confirmation of gravity.

The notes are of the characteristic Verrallian type, brilliant and scholarly in the highest degree, but fantastic and unconvincing. Just as *ἀνακτος* in the *Agamemnon* is not the genitive of *ἀναξ*, but *ἀνακτός*, an unheard-of verbal adjective from *ἀνάγω*, so *τίκτειν κόρον* does not mean *parere filium* but rather *parere fastum*. Examples of extremely clever but unnecessary conjectures are, *Χρυσός* for *χρυσός*, *Andr.* 169, *ἐν δὲ δύναισι* for *ἐνδὲ δὲ δύναισι*, *ib.* 483, *τὰς . . . φίλοις* for *ταύτῃς* . . . *φίλοις*, *Her.* 845. For instances of extreme subtlety of interpretation see the notes on *Andr.* 215-231, 480, 557, *Or.* 421. The correction of *πορί* for *ποτε* in *Andr.* 1195 is attractive, and so is the interpretation of *τυγχάνει δ' ἐν ἐμπύροις*, *ib.* 1113 as "he succeeded in the sacrifice," that is, "obtained favourable omens," not "he was engaged in sacrifice," where the ellipse of *ὦν* is unusual and ugly. In *Hel.* *μονομηχίης* for *†μονὸν πῆχης†* is pretty, and *ἐγὼ δ', ἐπεὶ βούλευσα* for *ἐγὼ δ' ἐπεβούλευσα*, *Or.* 1236, "and I too (set hand to the sword), inasmuch as I counselled," is far the best correction of the text that I have seen. I do not believe in *ἐξελκί* "with an external wound," *Andr.* 1121; nor in *κατεσφάγη* meaning had received *σφάγια* "offered to his pyre," *Hel.* 936; nor in *δοκῶν κτενέειν*, meaning a man who "thought to slay" his neighbour, *Her.* 731.

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